Subliminal Subconscient

Œuvres d’art et de Contenu Conservation:
Teresa Del Val Arceo

Forward:

When I started this project, I was really interested about the human subconscious and how some people are able to control it; such as sleeping while dreaming. Also, as a foreign exchange student in Paris, I had been visiting many museums and art galleries and there were a few things that would really bother me. These particular things that bothered me didn't only occur in Paris museums and galleries, it happened in just about every museum and gallery that I have visited. I didn't notice it before because I would not visit continuously as I did in Paris. By combining these two topics, I designed a space that would eliminate all the things that bothered me and had the artwork reflect my thoughts on my own subconscious.

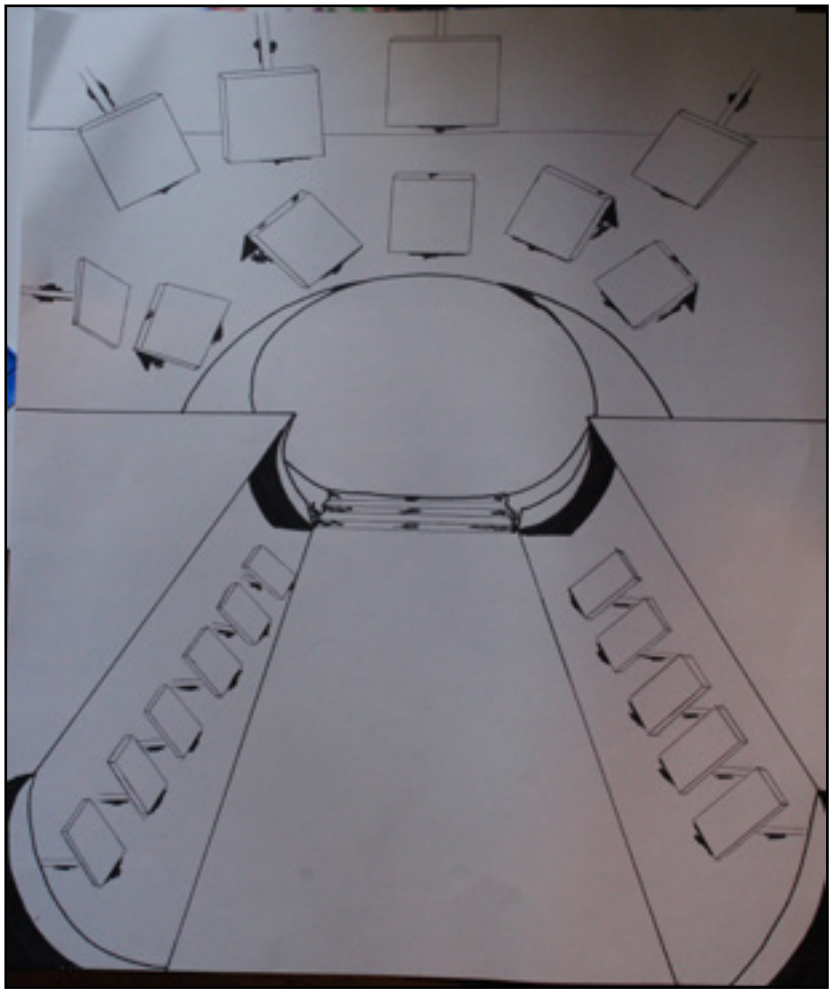
The topic of the human subconscious had been in mind because I felt that I could not recall memories or information as fast as I use to. For example, when a song would come on I would automatically be able to tell you the name of the song and artist. Now you may think " Oh everyone does that" but it did not stop there. It continued with dates, memories and even conversations that I had the previous day. At times I would stop and forbid myself to look at my clothes because for the life of me I could not remember what I was wearing. I began to worry but then I realized maybe it's not my memory, it's just my ability to recall things in my trillion brain cells.

In order to refresh my mind, I began looking at old pictures during my teenage years. During that time I had a tendency to let the world know what my current passions were by the fashion I chose to wear. Looking back at these pictures, It's a shame I never got paid because I was practically a walking advertisement for many bands and artists. At the same time, it is a good thing I wore everything proudly because it was a good starting point to revisit the music I use to listen to.

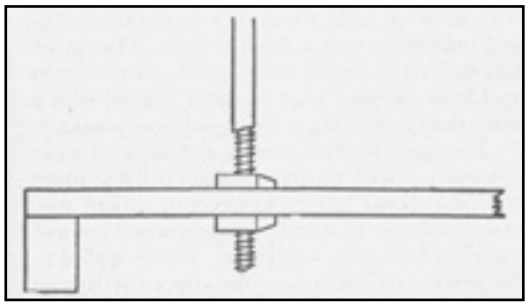
After I gathered music from what I listened to during those times, I created playlist of the songs that brought me the most memories. Not just happy ones either, memories of all kinds of feelings from times I felt most relaxed to most nervous. For materials I chose watercolor and ink on paper. I wanted the materials to be simple because I did not want to get distracted by the material, rather keep the constant flow of working with a material that I'm most familiar with. I kept the playlist on repeat and painted for eight hours straight. The purpose of painting for 8 hours straight was because I wanted to see the difference from when I began with a rested mind to the end with a tired and probably irritated mind. My task was to paint subconsciously with the only starting point being music. Along to just painting with no theme, I chose to paint in abstract form so my mind would not get distracted by focusing on detail.

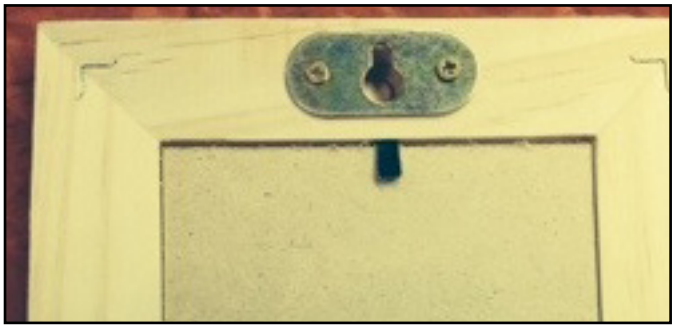
The space was designed with the viewer in mind and also with a purpose of updating or challenging the way we hang art and view it. One of the main things that bothered me when I was viewing artwork, was the amount of people crowding around. It would make my experience feel rushed and uncomfortable. I felt that no matter what time of day it was, the viewer should be able to have a one-on-one experience with the artwork. Another thing was how the way paintings were hung up and spaced. At one point I felt that each painting should not have to be over shadowed by another work, It should be presented as an individual, regardless if it was in series or not. Of all the things that bothered me, the lighting was the worst and the height of the painting was a huge contributing factor. I'm not a short girl, I consider myself average height. I am five feet, seven inches; however, I felt that every painting was placed for a person of at least five feet ten inches. I set up the gallery so no painting would have to be viewed from different angles in order to see the content as it was painted. The lighting was also set up in a way that it would not interrupt the viewer or disrupt the actual content.

When I began to do layouts for the gallery, I as inspired by Infinit's concept car the Q80. I had the privilege to witness the car be revealed for the first time at the Paris World Auto Show. Infinite has always been an inspiration in all my work because they are true innovators in the auto industry. The car is a four door coupe and it give the driver a nestled experience by the way the cabin is set up. Taking inspiration from the Q80, I wanted to set up the gallery so the viewer felt nestled inside the space, but not overwhelmed.

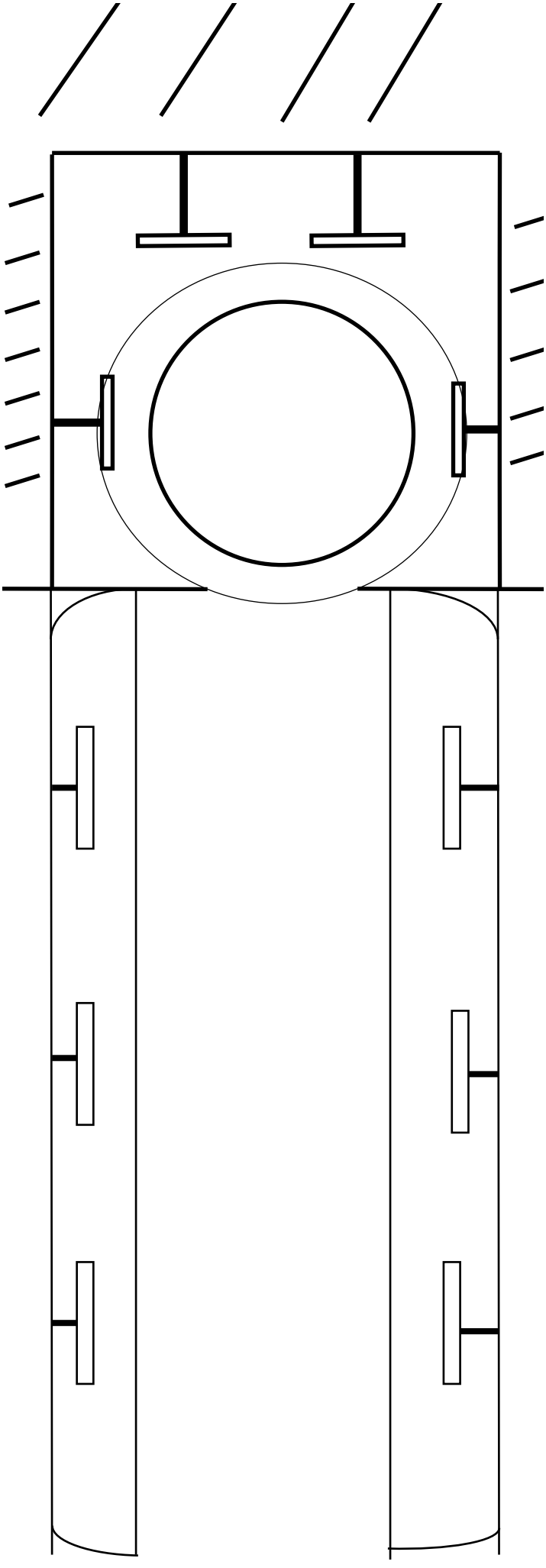


The space started to look like it would over power the art opposed to the art and the space working as a whole. I decided to change the back room and make it a bit elevated as opposed to the visitor having to descend down the stairs. Also I extracted a number of pieces and removed the idea of the paintings coming from the ceiling because it was too much and it was beginning to look like everything I was against in the first place.

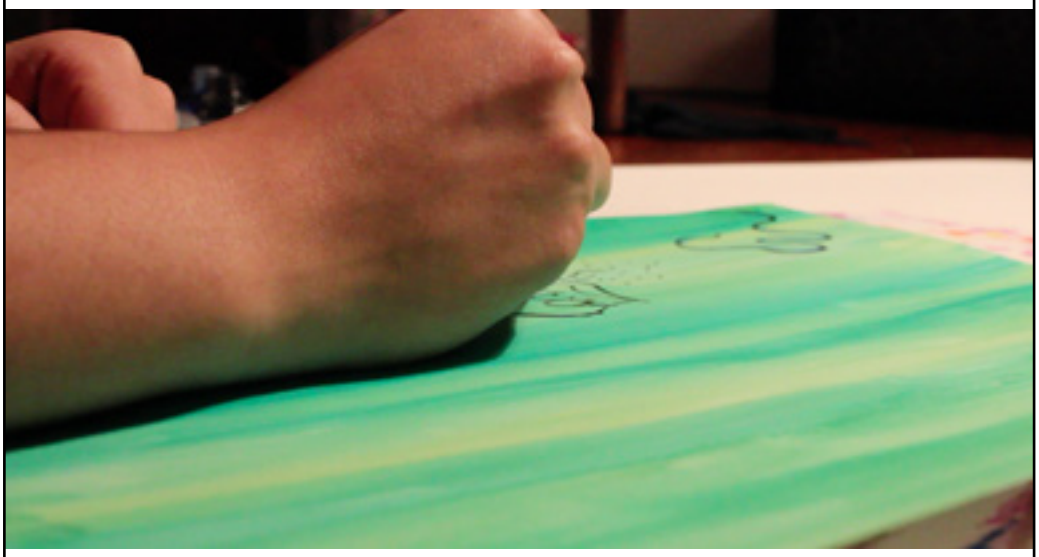


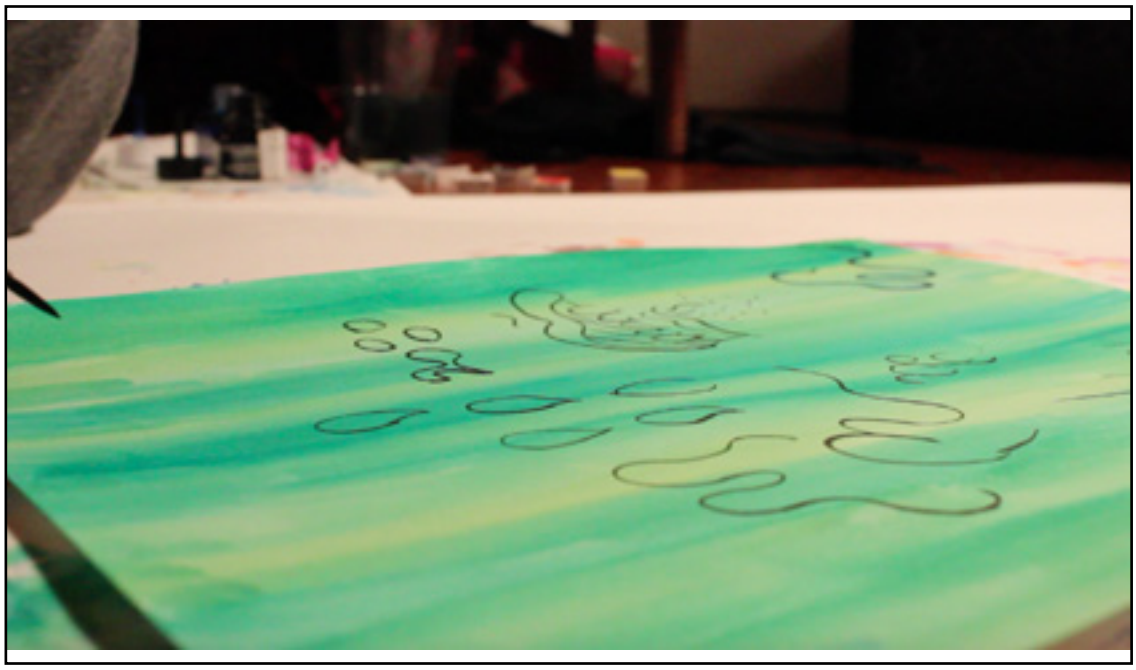


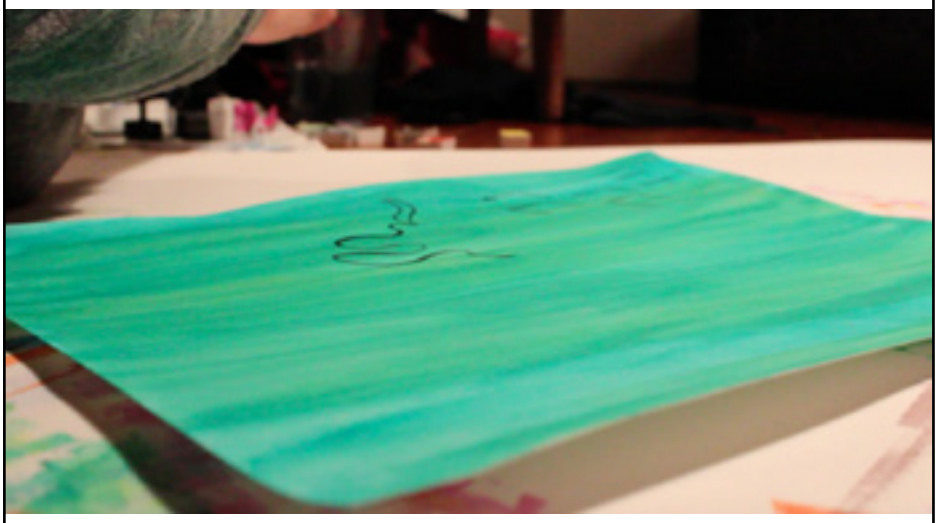
The things that I did keep the same was the dry wall to create the cylinder shaped walls and the LED squared spotlights to avoid reflection off the paintings. Also, I kept the mounting of the paining the same, which is a pointed rod that slides into a slot behind a frame to give it a floating look rather than and stiff look on a wall.

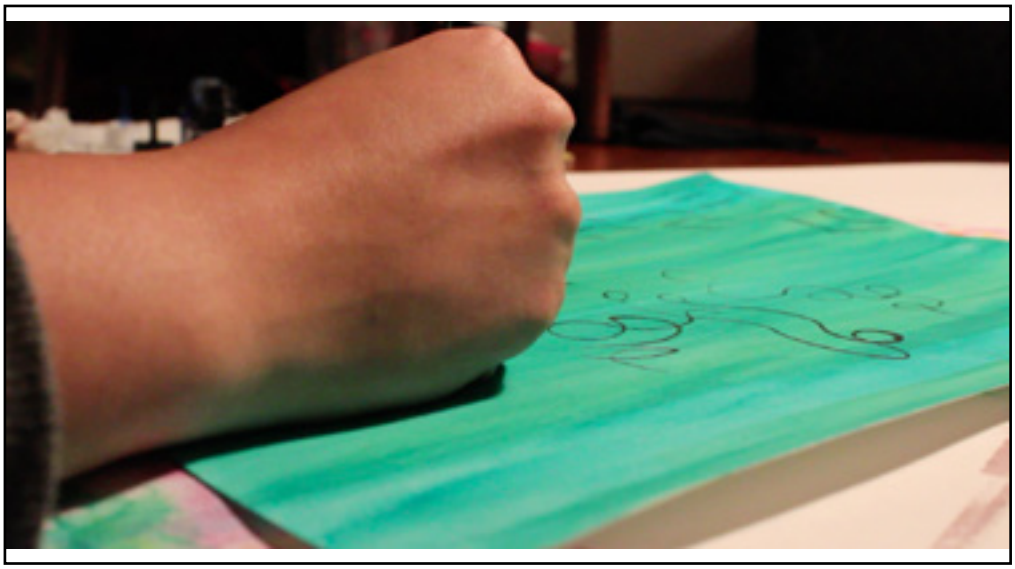


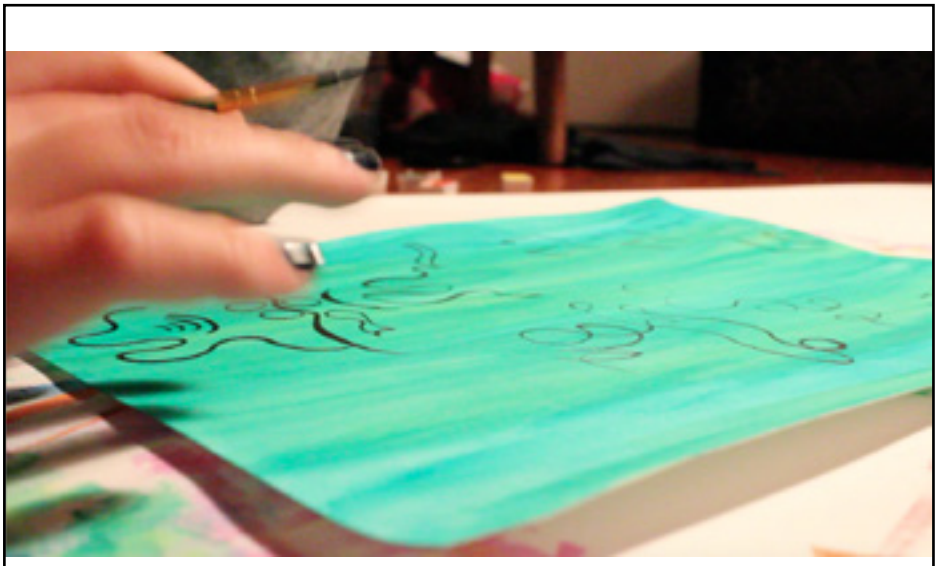
I spaced out the paintings so they would be able to stand as an individual piece up close and as a collection from afar. In the back room I added a descending slope to work as a barrier between the viewer and the painting. As much as I want the viewer to have a one-on-one experience, sometimes the viewer tends to get to close, so the ledge and gap also serves as protection for the painting from getting damage, and the viewers wallet from being emptied if they were to damage it.

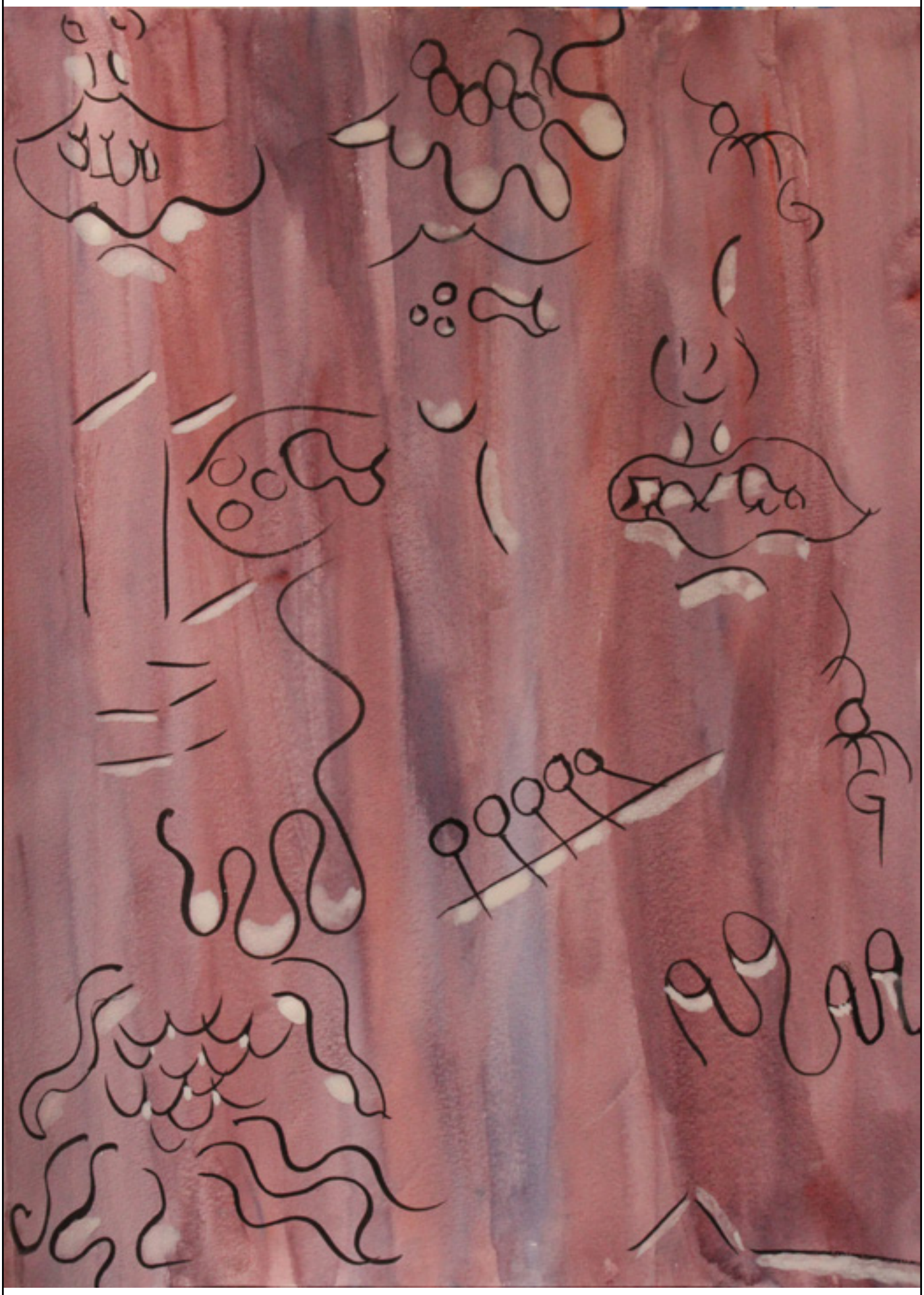












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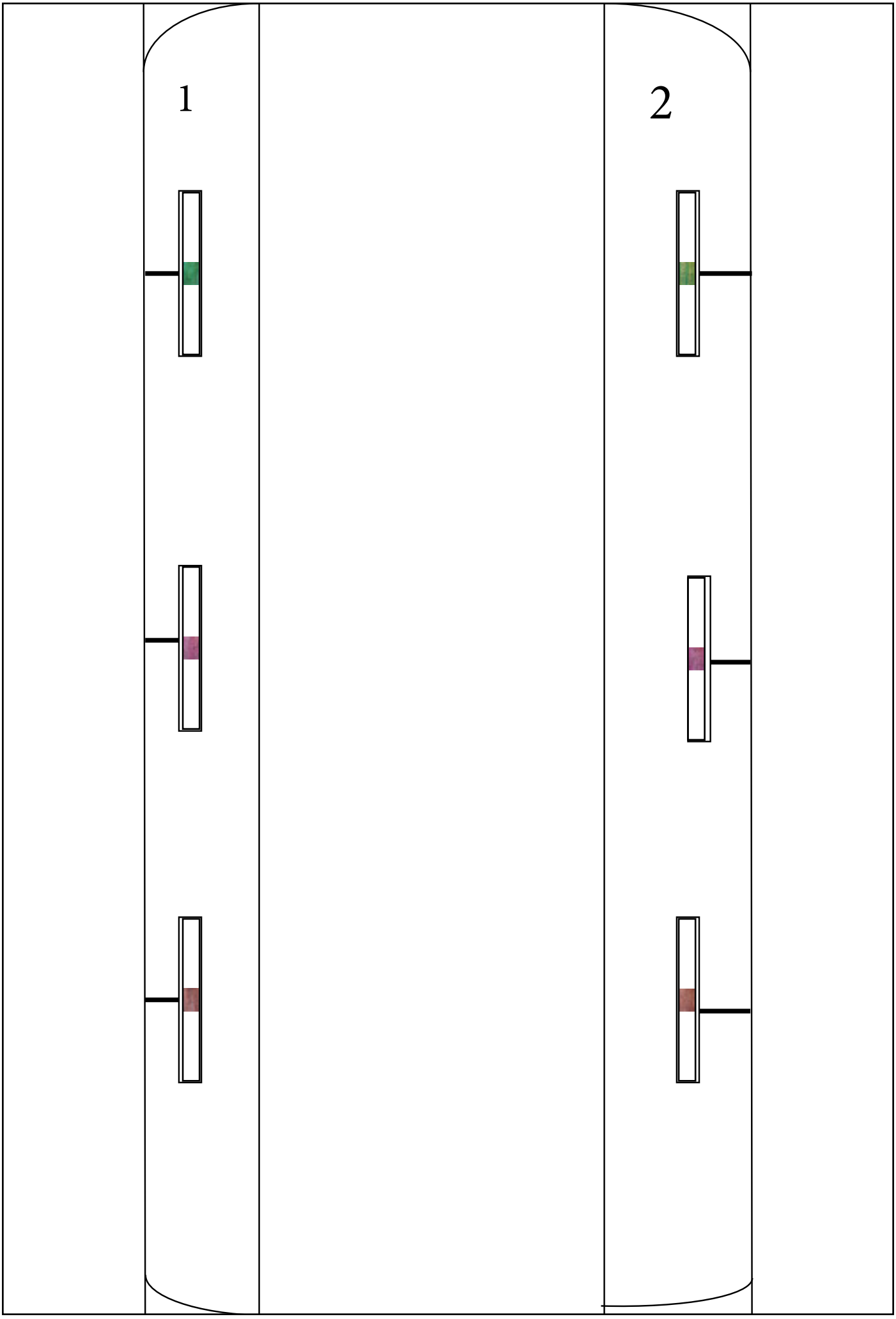
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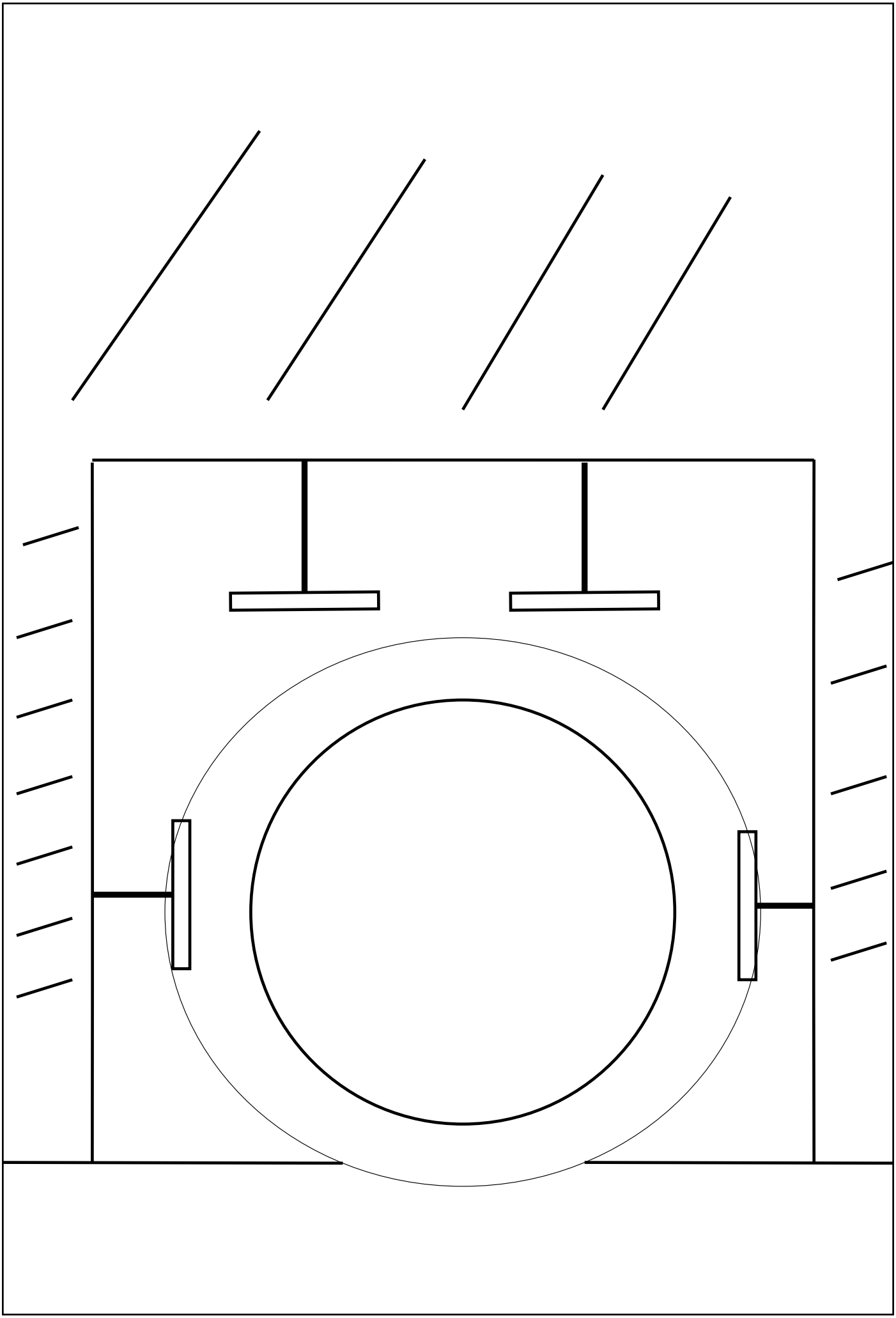

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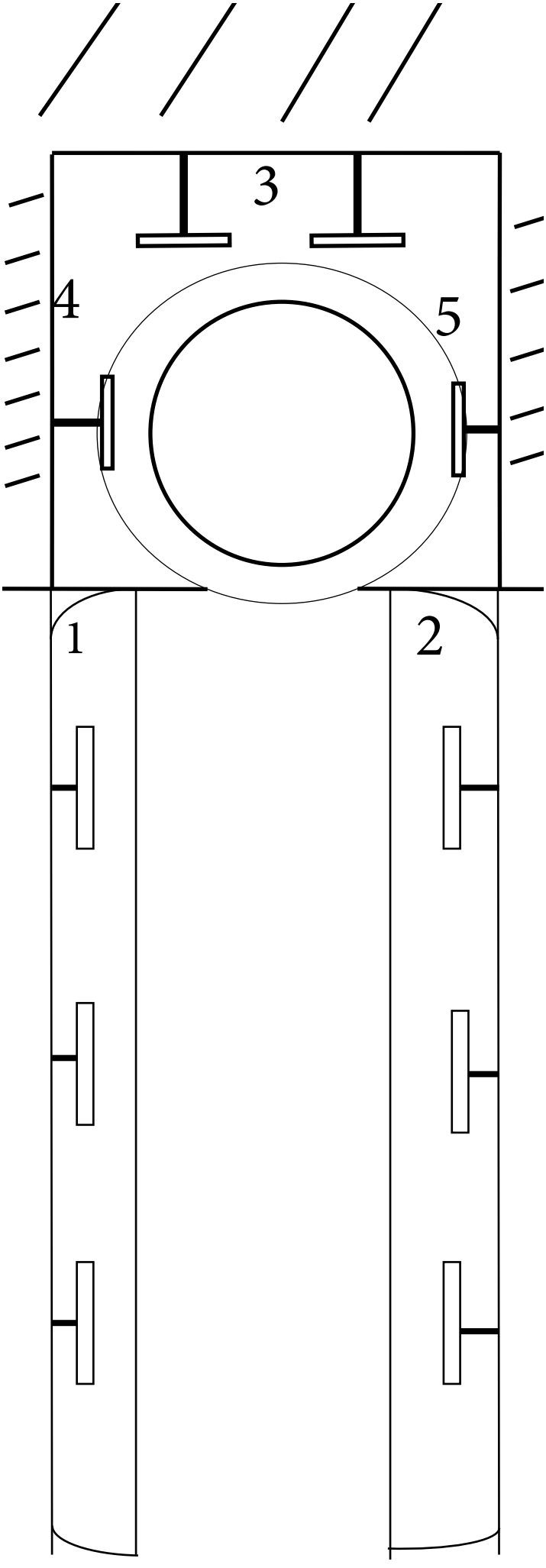

I am very please with the final outcome of the artwork and the gallery space. The gallery space gives the viewer a comfortable feeling also a welcoming feeling to visitors that are not familiar with the artistic environments. The art leaves much wonder to the viewer to do it's abstract form. The space and the art connect as a whole and the artwork flows cohesively regardless if the viewer starts from the back end of the gallery or the front. Designing this space was challenging in the sense that I usually curate shows for other artist work and not my own. Having total control was great and I hope that one day I can execute this gallery space and show the artwork I created in real life.